THE USE OF A CHILDREN'S CHOIR IN THE CHURCH

BY

ELIZABETH VAN FLEET VOSSELLER

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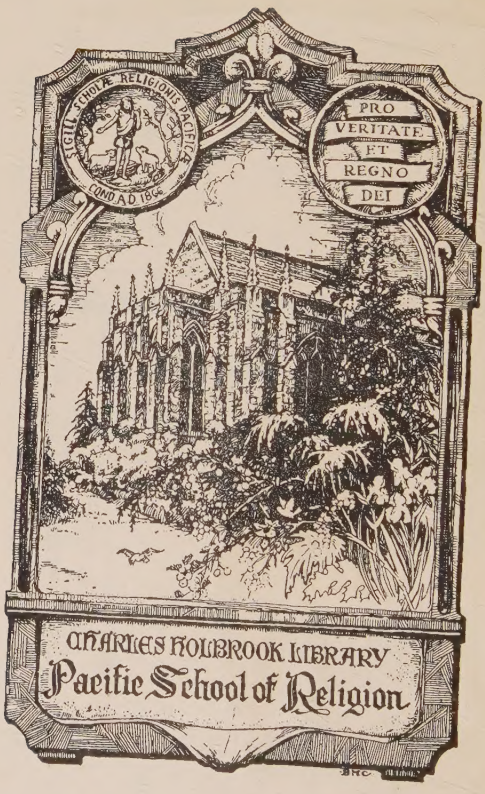
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THE USE OF A CHILDREN'S CHOIR IN THE CHURCH

ITS METHODS AND PRACTICAL VALUE

HOLBROOK LIBRARY
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OF RELIGION

BY

ELIZABETH VAN FLEET VOSSELLER

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To

NORMAN LANDIS, Bh. P.: M. A.: A.A.G.O.

Whose patience with my enthusiasms, and sympathy with my ideals, together with his beautiful art, have made it possible to develop the youthful taste musically, far beyond the average, this book is gratefully dedicated.

GRADUATING CLASS OF 1907. PRESBYTERIAN CHILDREN'S CHOIR.
FLEMINGTON, NEW JERSEY.

Photograph by MARY SUNDERLIN.

PREFACE.

The singing of children in the church is not a new idea. For centuries, boys have sung the most elaborate music of the strictest ecclesiastical style. This has been in conjunction with men's voices and they have formed the main, if not the only choir of the church.

The Children's Choir of which these pages treat is nothing of the kind, but a Junior Choir, made up of boys and girls from the Sunday-School, who are trained musically and artistically a certain number of years, until they are formally graduated into the Senior Choir of the church. They act as a constant feeder to the Senior Choir, producing splendid material year by year, and making it possible for the country church to have music of unusual excellence, and by volunteer singers, too!

Twelve years of the practice of this theory have so proved the result, that the little village in which the first Children's Choir of this kind was organized, is rich in beautiful voices; the love and appreciation of good music so strong, that big oratorios are given every year, in an unusually artistic and finished manner.

Moreover, the volunteer Senior Choir connected with this Children's Choir, is one of the glories and wonders of the place.

This little book is sent forth, therefore, with a hope of extending further the cause of beautiful music in small communities, that through its influence a greater love may exist for all that is good and uplifting in life.

E. V. F. V.

Flemington, N. J., July, 1907.

CHAPTER I.

THE USE OF MUSIC IN THE CHURCH.

When God placed a beautiful instrument in the throat of man, He undoubtedly intended that it should be used to His praise and glory. Singing in the church is just as necessary a part of worship, as prayer and readings from the Scripture.

It is therefore the duty of the congregation, as well as the choir, to devotedly join in that part of the singing service given to them.

All can not sing as well as some, but fortunately God only requires our *best* and does not demand the impossible.

The use of the choir is to lead this formal service of the congregation, as well as to perform the more elaborate musical worship.

The average church of the small town or community has music of only the crudest kind, due primarily to lack of opportunity and knowledge on part of its worshippers, as well as to lack of funds necessary to maintain a fine musical organization. For these very reasons, it is in the country church especially, that a Children's Choir is invaluable.

The average city church can ably support a number of paid singers, and with the many musical opportunities enjoyed by the congre-

gation, the taste is unconsciously cultivated; while in the country church, the condition is only the more pathetic, because the congregation is satisfied with its music, although the singing is often unpleasant, of only the cheapest variety, and not fit for Divine worship.

To tell this to such a congregation, however, would be fatal; they like what they have; so, only through the culture of the young, can the future music of the church be improved. The older people, who have had few or no opportunities, can not be expected to appreciate the more formal and churchly hymns, until they have become acquainted with them; while the children, with their easy adaptability, will enjoy them at once; and the enjoyment of the children will win the sympathies of the parents and older people immediately.

So the use of the Children's Choir, is to pave the way for a finely cultivated Senior Choir.

It should be made up of anywhere from twenty to forty children. The more taken, the more material is prepared, and a large number is advisable, if they can be properly controlled.

When they are old enough, they can be formally graduated into the Senior Choir of the church, which will thereby always contain fresh young voices.

If each church in the town or community can not support such a choir, let two or several churches combine, and the children alternate, singing first a service in one church, and then in another. This plan has been tried with good results, and it is specially beneficial too, as it cultivates a breadth of thought and feeling among these churches and their choirs. For the ideal choir is made up of real musicians, earnest and devout, not hampered by lack of knowledge or culture, not bigoted or narrow, but who gladly give their services to their church, or an outside church, (when the opportunity comes,) from the highest artistic and Christian standpoint. However, a paid choir should exist where it can be afforded; "The laborer is worthy of his hire," and yet with pay, there is a vast difference in those who work from love, or merely from a business point of view.

But where a paid choir is impossible, a Children's Choir so cultivates the young, that they frequently develop into musicians better than the average professional. See the advantage, then, to the church and community! They give freely their time, knowledge, and culture, because they love it; and beautiful music has become one of the necessities of life; and the worship of God, almost impossible without it.

CHAPTER II.

THE MUSICIANS OF THE CHURCH.

THE DIRECTOR.

THE DIRECTOR of a Children's Choir should be a good disciplinarian, energetic, enthusiastic, gentle, sympathetic, and tactful, with a character that commands respect.

This position could be held by the organist; but as most organists have their hands full with necessary rehearsals of the Senior Choir, it is a good plan to turn this younger organization over to one or two musical ladies of the church or community.

The organist will have several rehearsals with the choir at the close of the month's work, and just before they sing their service; or better still, one rehearsal weekly, acting merely as accompanist under the director.

But if the organist be qualified to teach all branches of choir training, and is willing to undertake the work, he can become the director, with some young musician as an assistant under him.

Of course, the person who is chosen for this position must have some knowledge of music,

and be receptive to all he or she can acquire. Nothing is more fatal to steady progress than a director or organist who feels he "knows it all." Constant and diligent study, with ability to embrace every opportunity for improvement, is absolutely necessary.

If a church is so unfortunate as to have no musician in it, a musical person should be chosen and educated with this object in view. They should be able to play the piano, to the extent of hymns and accompaniments; also able to sing pleasantly. Singing lessons are very necessary. Should an earnest and studious person be chosen, this will be a good investment, for all the musical children of the church will receive training at the cost of lessons for one. But experience is the best teacher, and many requirements are necessarily not taught in books. Let the director be earnest, painstaking, and enthusiastic, and a Children's Choir is bound to succeed.

The Organist.

It is frequently true that the organist of a country church has had few opportunities for study. The church owns merely a reed organ, with perhaps a set of pedals, often not used. With no incentives, the organist does almost no practicing; the voluntaries are hastily gathered together just before the service, with little

or no thought of their fitness; and the music is of a cheap variety, entirely unsuited to the worship of God.

A congregation should do all in its power to remedy such a condition; for with a competent organist at the helm, and a Children's Choir installed, beautiful music is a sure outcome.

Here again let the church educate their material at hand, and raise musicians of their own. When well developed, they will probably seek a larger field, but even so, who can gauge the benefit to both the church and student? The knowledge given to one is passed through the community, and the interests of that particular church will ever remain close to such musicians' hearts.

With such a development, the time would be close at hand when every student, of even the country church, would be encouraged to train for membership in the American Guild of Organists, and with such a condition, beautiful music in the church would be assured.

The Choir.

It may be, that at the time of the introduction of a Children's Choir into the church, the upper choir is weak and discouraged. There are but few singers in the congregation, and no incentives exist to interest the musical

young, growing up. However, with the installation of the children, such conditions will be changed. With the prospect of young and cultivated singers developing for the church, a new life will be created. The standards, if they have been low, should be raised, and the members cultivate the steady habit of serious rehearsals. If the Senior Choir is wise, it will never produce work inferior to the children. There must be no question as to the superiority of the upper choir in the children's minds, otherwise the incentive to work is lessened on their part; for each choir should be an inspiration to the other.

CHAPTER III.

THE CHOICE OF CHILDREN.

Dr. G. Edward Stubbs says: "Bright, nervous, energetic children make the best choristers." But even so, every child should be able to sing a scale on a given pitch, before he is accepted. However, the choice of children should be left entirely to the director. A day may be appointed to meet all the children of the Sunday-School in reference to trying their voices for admission to the choir. Each one must be tried separately and in a room alone, if possible. Many children are timid when asked to sing alone and the director must use the utmost tact in dealing with them. If he will sing softly with such a one, the child will quickly recover confidence and sing by itself. It must not be forgotten that most children are keenly sensitive to ridicule or sarcasm, and to laugh or even smile, except by way of encouragement, is to perhaps lose a grip on them forever.

At first it is wise to take only musical children. When the choir has had experience, a few unmusical ones will do no special harm, provided they are seriously anxious to learn.

They can be taken in as probationers, attending one rehearsal weekly, and admitted to regular membership as vacancies occur, and they prove capable. But even then, they will need special work individually, and the proportion of such children in the choir should not be more than one to ten.

Sometimes it happens that a child will have an unusually lovely voice, but a defective ear. Such a one, if interested, is worth considering, for it can be taught to sing in tune with hard and patient work.

The author has in mind three children who proved very satisfactory under such conditions, two, becoming valuable soloists. The fact that they had this weakness made them more careful and painstaking than others, who couldn't sing out of tune. It pays, too, for otherwise these good voices would go to waste, and a defective ear is next to impossible to remedy when mature.

In choosing from a large number, take those who sing softly and sweetly, instead of the aggressive singer with a strong voice, who will probably do more harm than good. Soft, limp tones are what we are striving for, rather than loud, tight ones; the first will produce, in time, singing tones of a liquid and blending quality; while the other will effect coarse, rough tones, frequently off the pitch.

If the number from which to select is small, one may be compelled to take a few of these "shouters," but they should be chosen cautiously, being sure they are not unruly children.

No boys over twelve years should be taken unless they have had special work, or are delicate physically, for their voices will soon be changing, and this will be fatal to the tone quality.

In a choir of forty, the proportion should be something like this:

9	years	3	boys	2	girls
10	"	3	"	2	"
11	"	3	"	2	"
12	"	3	"	2	"
13	"	1	"	4	"
14	"	——		5	"
15	"	——		5	"
16	"	——		5	"

This is for the start. As the little boys are trained they can be retained until fifteen or sixteen, and eventually there will be as many boys as girls.

It is advisable at first to have only unison singing; but each year the standards should be raised, the singing developed into two and three parts; and even four parts may be introduced in time, if the choir is large enough to balance evenly, without forcing the so-

pranos. Constantly it must be remembered that this training is to improve and preserve the mature voice, and not merely the child's. Better therefore loose an effect, than ruin the life-long enjoyment derived from singing.

When the children have been selected, it will be wise for the director to interview the parents, that the demands of the choir be perfectly understood, viz: the required rehearsals, the discipline, the salary, and probable number of years of service. By thus interesting the parents, he will hold the child.

CHAPTER IV.

THE CHILD VOICE.

The voice of a child is capable of beautiful work, if properly used; improper use of this delicate instrument may ruin it forever. Madam Seiler says: "I have found it an art by itself to teach children singing. It requires the *most* careful, gentle treatment, much more so than the cultivation of the voice of adults demands; and therefore only *the best teachers* should be trusted with the cultivation of children's voices." This fact is little appreciated; and even our Educational Boards, connected with the Public Schools, support, and commend singing, that no capable child-voice specialist would recognize as such. No thought or knowledge is demanded of the anatomy of the child's throat; the children are urged to "sing out" and the result is a throaty, coarse tone, unpleasant to hear, and ruinous to the voice. As the aim of a Children's Choir is to promote beautiful singing, and develop the voice for *future* use, it is absolutely necessary that the director makes a careful study of the subject.

Many excellent works have been written on

the child voice, and the following books are strongly recommended:

Voice Culture for Children, Part I. and II. *James Bates*
The Child's Voice . . . *Belinke and Browne*
Practical Hints on the Training of Choir Boys . . . . . *G. Edward Stubbs*
The Child Voice in Singing . . *F. E. Howard*
Choir Boy Training . . . . *G. C. Martin*
The Voice of the Boy . . . *John J. Dawson*

These may all be obtained of the H. W. Gray Company, New York, and work on a child's voice should not be attempted without their use, with as many more as possible. The director can not have too broad a knowledge of the subject.

The speaking voice of a child has much to do with its singing voice. A child who talks in a harsh, high-pitched, rasping voice, or a deep gruff one, will sing the same way; while a child who speaks in a thin, clear, loose, soft voice, will sing sweetly always.

We have proved Mr. Dawson's startling methods, and our boys' voices do not break, but drop into tenor or bass, without the loss of a day's singing. This is of the greatest advantage to the Senior Choir. Our boys used to get away from us during the two or three years they were compelled to stop be-

cause of the broken down condition of their voices; and now they graduate into the upper choir, the same as the girls.

All little boys should sing soprano for at least two years after entering the choir, then second-soprano, which coaxes their voices only a little lower, before alto is attempted. The long, steady practice of head tones will make their voices very smooth and sweet. None of that gruff, unpleasant quality so frequently heard in their low tones will be perceptible. (This is a very delicate task, however, and it is strongly advised that Mr. Dawson's theories be steadfastly followed.) Their voices will develop more strength than the girls, due to a more robust, physical nature, and are frequently very beautiful. At the age of thirteen or fourteen they may become splendid altos. Their tones will be full and rich; and their range, often, nearly three octaves. A boy can do a soprano solo with great ease and brilliancy, when he is capable of notes lower than a woman.

The voices of girls, however, are just as good as boys. Being more delicate in physical structure, they are somewhat lighter. A little girl entering the choir should sing soprano two years, then second-soprano for two. This makes her an independent singer, after which, unless her voice is low, she goes back

to the soprano. With this four years' training, she develops reliance, and a fair degree of knowledge, so that she is now considered one of the reliable singers of the choir. Her voice will be clear, sweet, and of a floating quality, while her high tones will sparkle with brilliancy. The bulk of the heavy soprano work falls on such girls, and they must be cautioned continually, not to sing too big. Their voices at this age develop and broaden very rapidly; and the temptation to force, is almost irresistible.

Such training makes it possible for girls and boys to sing soprano and alto duets, also soprano and tenor ones. The tenor will sound like a low alto, the boys' voices having not yet changed; for understand that the boy's voice *will change, but not break,* his high notes becoming falsetto in time, like a man's.

Let the children hear all the beautiful music possible. Excursions to near-by towns and cities will be very enjoyable and profitable.

The children will learn more from hearing a good artist than months of hard work without such opportunities. If this is impossible, it should be arranged to have every good singer who may visit the neighborhood sing for them, and set such ideals of beauty constantly before them, that they will recognize, and long for only the best.

Soloists.

Solo singing is most attractive in children, and gives them a poise in youth, which takes years to develop later.

Every Children's Choir should have two good soloists,—a soprano and an alto,—with several probationers, who are allowed to "try their wings" now and then, on small solos in anthems.

These soloists should be chosen with reference to "timber," rather than strength of voice.

A child with a soft lovely quality, carefully trained, will develop a tone so ringing, that with no effort on the singer's part, it can be distinctly heard in a large church, though the tone may not be, in any way, big.

Such solo children will need one or two private lessons, regularly each week, in breathing, vocalization, and songs, both secular and sacred. Since children are taken for six or seven years, a child should have at least two years' choir work, before a solo is attempted, unless he has a voice of unusual excellence.

Even then much private drilling will be necessary. (With a new choir such a rule is impossible to follow, but in two or three years it is the wisest plan.) A girl, then, of fifteen or sixteen will do the heavy soprano work, and a boy, of nearly the same age, the alto. But a

boy should do a number of soprano and mezzo-soprano songs publicly, before he sings alto solos. This alto singing has to be carefully watched, that there be no forcing; and a boy without experience, in his embarrassment and fright, will force all his low tones, unless he has acquired a poise on soprano songs.

A child should never be allowed to do a solo that he has not thoroughly mastered. To do this is to court failure, and failure means lack of confidence, in the whole choir.

The child must also understand what he is singing about. His opinion should be asked as to the interpretation, and having decided what it means to him, he must be trained to sing it as artistically as possible. His listeners will be touched because his song rings true and, as Mr. James Bates says: "No instrument approaches in beauty the voice of a child who really feels."

This, too, effects beautiful results in the choir, and makes every child ambitious to develop a lovely voice.

CHAPTER V.

THE REHEARSAL.

It will be necessary to have at least two rehearsals a week—there ought to be three, and as many more as possible. If part-singing is introduced, a rehearsal for each part, besides one or two full rehearsals, should be held. Make them short, however; a rehearsal ought rarely to last more than half an hour; let the children go away wanting more, rather than longing to escape. Know at once that system and regularity are the keys to success; have certain days and hours fixed as firmly as the laws of the Medes and Persians. Be always on time; to lose in this direction will be fatal, and slip-shod work the result. If it is possible to have the rehearsals in the morning, from eight to eight-thirty, the children will be more attentive and alert. For years our rehearsals have been held at this hour; the children soon grow accustomed to rising early, and prefer it to working after school,—a time that every child should have for play.

The working room of the choir should be well lighted, heated, ventilated, and equipped

with a blackboard and piano. (An organ is not advised for teaching purposes; a piano speaks more quickly and has not the wheezing quality so frequently heard in the former; the choir will therefore progress better and faster with the use of a piano.) The room should also be adjacent to the church, if possible; it makes it much easier in the matter of moving the music for the final rehearsals in the church; also, if it be a chapel or guild-room of the church, it will probably have an air of order and discipline about it, that unconsciously strongly influences the attitude of the children. If this atmosphere does not exist, see to it at once, that it is created. Have the room in perfect order, with the benches or chairs so arranged, that every child is distinctly seen. If the director accompanies, this may be done by placing the keyboard of the piano, at right angles with the choir, and the larger children on the back seats. Each child should have its own place; in that way, one is able to gauge just where, and by whom, the good work is done.

The music should be distributed before the opening, to avoid confusion, or loss of time, in passing it out. Of course, the work must be planned by the director, previous to the rehearsal; any indecision on his part, will produce restlessness among the children.

Start on the minute; wait for no one. The order could be something like this:

1. Perfect silence, and every child in its place.
2. Roll call.
3. Breathing exercises—children standing.
4. Vocal exercises—standing or sitting.
5. Music for the day—hymns, responses, anthems.
6. Material collected and put away.
7. Recessional march.

The breathing and vocal exercises should *never* be omitted. Those we have found specially helpful, are from Choir Boy Training by Sir George Martin, Voice of a Child by Francis E. Howard, Voice Culture for Children, Part I. and II., by James Bates. A few of these exercises well learned, are more helpful than many done in a careless, slip-shod fashion. Sir George Martin's exercises and those of James Bates are desirable for the solo children. The advanced exercises in these books would be very difficult for a choir, and the simpler ones will bring an excellent result.

The hymns and anthems should all be sung on syllables, before the words are attempted. The music should always be before the class; for while they may be unable to read music, a little care and explanation will make them apt in learning a melody, from watching the move-

ments of the notes. A blackboard, too, should be constantly used; and a few minutes frequently devoted to the rudiments, will make the choir more alert and intelligent, musically. The director will need to constantly watch the children to see that they relax their jaws, open their mouths well, and sing with a pleasant facial expression. The child who frowns and makes hard work of it, is not singing right; the tone will be pinched and harsh. Every authority on the subject says that the habit of soft singing *must* be acquired, before one can hope for a beautiful quality. This is true, and the director need not be discouraged if the general criticism is, that "the children's singing is so weak." It will be for awhile; but that criticism need only make the director rejoice, being assured he is on the right track, and with this "weak" singing, the quality will grow in beauty every day. Also, strength of a telling kind will eventually develop among the older children. The tones of the little ones will always be small.

When the tune of a hymn has been thoroughly learned on a syllable, viz: dah, koo, or mo, being careful that the breath was prepared ahead, to procure a good attack, the words may be read softly, with a singing pronunciation, (the use of a broad *a* and an exaggerated *o*), then it may be intoned in the rhythm of the

melody unaccompanied, on a rather high pitch, after which it may be sung.

It is no more necessary for children to recite in a harsh and rasping tone, so frequently heard in the class work of our Public Schools, than it is to sing that way; and the children can quickly be interested to recite as musically as they sing.

A good pronunciation, too, is one of the most important requisites of artistic singing. The vowels are sung, but the consonants are articulated. Some one has said, that vowels are the bones of speech, while the consonants, are the flesh and muscle that makes them recognizable.

Country children must be specially watched as to their pronunciation, for they are inclined to a flat, unpleasant manner of speech, that is very detrimental to a beautiful tone. The director will need to carefully study the chapters on pronunciation, by Dr. Stubbs and Mr. Bates.

At first, only a little will seem to be accomplished at a rehearsal; but gradually, the children will become more responsive, and easier to teach.

Unaccompanied singing should be done every day; it makes the choir reliable, alert and more musical. The children should also be made to sing any phrase or passage alone,

at any time. It is sometimes wise to let one of the more advanced children sing for the choir; it makes them good listeners and intelligent critics. No laughing at mistakes should be allowed; the child who ridicules the blunder of another, must be made to do the same thing on the spot. Make the whole spirit kindly, generous and helpful, each child working for the common good; for if the choir stands for order, good work, and beautiful ideals, the children will love and respect it.

While the director leads, he should not sing, except by way of example or explanation. Unless he is silent, he can not hear what is done, and the children lose much independence, otherwise gained.

Neither should any child be allowed to outsing the other. The chorus must be as *one voice*. The author once heard a service in a celebrated church, where a number of boys did a solo, and afterwards, overheard some of the congregation enthusing over "that boy's voice." Such an effect is greatly to be desired, and can surely be accomplished with patience and soft singing.

When the lesson is over, the music may be passed to the aisles, gathered up by two boys, and put neatly away. At the same time the school books, wraps, etc., are distributed by two other boys. When everything is prop-

erly adjusted, have perfect attention. With a chord from the piano, the children rise; with a second chord, they turn and march out properly, to the processional or recessional hymn. (The use of these hymns assures good marching in the service.)

Before the final rehearsal in the church, it is well to remind the children of the sacredness of the place, that the behavior be consistent with their surroundings.

From the opening to the close, the interest must be kept up, and the director enthusiastic. No half-hearted manner will hold children. They must be encouraged, but not flattered, and the director should never lose his dignity. He must be courteous, gracious and interested, knowing his children individually; but he must never let them forget, he is their superior friend. In other words, they must respect him, if he is to help them.

With such a director, such a spirit among the children, and such an atmosphere at the rehearsals, failure is impossible.

CHAPTER VI.

THE SERVICE AND ITS MUSIC.

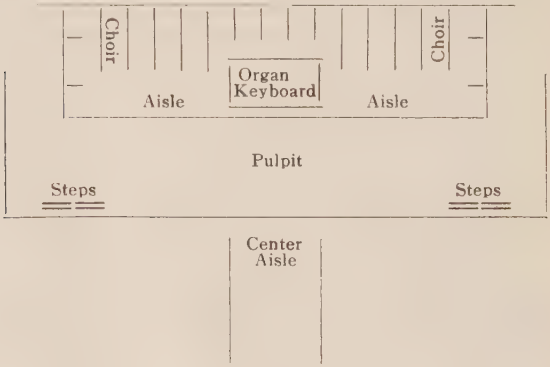
No matter in what church a Children's Choir may sing, the service should be dignified, churchly, devotional, and spiritual, if the children and congregation are to be benefitted thereby. As the children sing only once a month, it is recommended that they alternate the service, singing one month in the morning, and the next month in the afternoon or evening, thus making them familiar with both services.

It will be more effective, too, if the minister can give the director the topic of his sermon, that all the music may be made to fit; for of course the director must choose *all the music*, even to the hymns, as he will know what is best suited to the children, vocally and musically. A processional is by all means advised as a fitting opening, after which may follow the service, according to the custom of the church, closing with a recessional, which makes a specially spiritual end.

The choir should be robed, and in order, ready to march in the church fifteen minutes ahead of time. A few vocal exercises should be used if possible, to warm up their throats; the final directions given, each child supplied with the hymn, and then arranged in line for marching. They may be placed six or eight

abreast, so they can be close together to insure uniform singing. When they are ready, the minister may offer a short prayer, which puts the children in a reverent attitude, after which he may enter the church. At his entrance the organist begins the processional hymn, and at its close the choir begins to sing. They stand still for two or four lines, and begin to march on the first beat of a measure with their left foot (one step to a measure in a two-part rhythm, and two steps to a four and six-part rhythm). They should march by twos across the front of the church, if the room from which they came is near the pulpit, but if they march from a vestibule, it will be necessary for them to go through the center aisle.

They occupy the choir loft, and the arrangement should be something like this:



The organ is at the center toward the front. The children are placed in rows at right angles with the keyboard, making it possible for the organist to see and lead them. The volume of tone will not be so big, but they can watch more closely, and hear each other better; consequently, a finer result will be obtained.

If this plan can not be followed, the director will need to experiment, until he has secured a good position, being careful to have the children able to see the organist all the time. Each child should be furnished with a *program that no directions need be given during the service. Anything that distracts either the choir or congregation, is very detrimental to the beauty of Divine worship.

The most rigid discipline must be enforced during the whole service; no whispering; no smiling; no gazing around; no recognition of any one in the congregation: nothing but the utmost dignity should be tolerated, if the service and singing are to be effective and beneficial.

During every prayer the choir must kneel or bow their heads on the bench in front of them, according to the custom of the church. Their

NOTE—*A printed program of soft paper that does not rustle, with a margin left to the right for filling in numbers of hymns, and any remarks on the music, will greatly help in making a smooth service. A thousand can be printed at little expense, and will last a year or two.

attitude, at least, must be that of *perfect reverence*. During the responses that follow the prayers, a better tonal effect will be secured if the children raise their heads part way.

Great care must be given to the explanation of the words of the music, that the children sing understandingly and with feeling. If there be responsive readings, the choir must be thoroughly drilled to lead the congregation with no stumbling or halting.

Repose of manner is greatly to be desired, and some practice will be necessary to make the children rise and sit well. It should be done slowly, quietly, and all together. Our rule is to have the children rise with the first note of the hymn or anthem. While the prelude is being played, the choir stand easily in perfect attention, and great care is given to the attack. During the sermon, too, the children are encouraged to listen, and *compelled* to be very quiet.

The music should be arranged for each child before the service, and finding the places of hymns and responses done noiselessly. The turning of pages is very annoying when accompanied by a rustle, and the children must be cautioned to do it quietly. Everything must stand for perfect order and decorum, and the children themselves, will acquire a dignity most attractive in the young.

Be sure that the recessional hymn is a spiritual one, for much depends on the close. The first stanza should be sung in the choir, and on the first word of the last line, the children turn, preparatory to marching out.

They march on the beginning of the second stanza, (their left foot on the first beat of the measure), and the Amen should not be sung until the choir are in the room from which they came, and the door closed.[1] If the benediction is pronounced before the recessional, it will be well to have the minister follow the choir out, and make a short prayer with them, to which they sing Amen. The congregation will remain for a silent prayer, and the Amen from the choir will be the signal for them to pass quietly out. But if the benediction is not pronounced until after the recessional, let the children have a closing prayer together, while the benediction is being pronounced in the church.[2]

A service so rendered can not fail to make itself felt on both the congregation and choir, and does much towards the uplifting of a whole community.

NOTE.—(1) The door leading into the church should be closed, and a member of the choir stationed near, to slowly open it as the choir advance. At the recessional, the door should be closed by the last child passing through.

NOTE.—(2) It is advised that the organist plays the recessional hymn through softly, as a prelude to the postlude.

A Form of Service Suggested.

Organ prelude.
Processional (Congregation standing as choir enters).
Invocation (Congregation kneeling).
Hymn (Congregation standing until after the Gloria).
Responsive reading.
Gloria.
Second lesson.
Anthem.
Prayer.
Response by choir.
Offering.
Solo.
Offertory prayer.
Hymn (Congregation standing.)
Sermon.
Prayer.
Benediction (Amen by choir followed by recessional unannounced).
Recessional (Congregation standing).
Silent prayer (Congregation kneeling).

The Music of the Service.

As a Children's Choir is for the educational and musical, as well as the spiritual culture of its members, it is necessary that only the best music should be taught,—all the standard

hymns of the church, beautiful chants, responses, anthems and solos. The church is rich in fine music and to use Gospel Hymns and cheap, insipid compositions, is nothing short of a crime; the director who will stoop to tickle the public ear with such material, is a disgrace to his art and the profession.

It is advisable for the director to have a number of good hymnals at his command; many beautiful hymns are set to a number of attractive tunes, and to vary these from time to time adds variety and interest, besides broadening the knowledge of the choir.

Processionals, responses and sentences may be obtained separately; solos and anthems are countless, and there is no subject they do not touch. It is recommended that the music should be obtained from only a good publisher. The name of a reliable house stamps at once the musical worth of a composition, and their editions will be more satisfactory, than those of a cheaper firm.

It is to be regretted that so many of our clergy are musically uneducated. If all of our Divinity Schools demanded musical theory, its history and ecclesiastical style, with opportunities of hearing the big oratorios, and best church music, rendered by artistic choirs and choruses, the tastes of the students would be so cultivated, that on entering their sacred

calling, they could do much towards furthering the cause of pure and devotional music in the church, with intelligence and enthusiasm.

At first, the music for the children must not be too hard: better have it simple and well done, than elaborate and murdered. Let everything be sung with a good style and finish; too much attention can not be put on the detail, if the children are to grow artistic and appreciative.

It is unnecessary to have the music of a childish and Sunday-School type, when the children lead the singing: instead, let it be suited to one of the formal services of the church.

The author knows a pastor who seems unable to grasp this idea, and from time to time complains that a particular piece of music was not suitable for children.

It is indeed true that the children may not fully understand the hymnology, but it is also true that a hymn need not be specially gay or martial to be appreciated by them. Two of *our most popular* hymns are, "I Heard the Voice of Jesus Say," and "O Jesus, Thou Art Standing."

And while the choir can not fully value those good things in their early youth, their enjoyment of them will be more than doubled bye and bye; and the taste that is cultivated now,

will be the taste they will express when they are men and women. The culture of beautiful music is therefore a sacred trust, to us who teach, the responsibility of which can not be too keenly felt.

CHAPTER VII.

GENERAL REMARKS.

The Vestments.

More and more the unritualistic churches are coming to realize that a certain amount of form, adds much to the impressiveness of worship; and steadily our churches are adopting more form, and with it robes for both minister and choir.

There are several things in favor of vestments for children; the uniformity of dress and equality of looks, are of great advantage, (no poor child can have its feelings hurt, because of the finer clothes of its neighbor); and the attitude of the children toward the service, more than balances all the rest.

A child just from a bath, clean and fresh, will be in a more virtuous frame of mind than the dirty child playing in the gutter; just so, the child, in a garment used only during a sacred service, will be more in a spirit of reverence, than in ordinary dress.

The most effective vestment is the cassock and cotta used in the Episcopal Church, with round white collar (English style) and soft

tie, worn over the cassock. The cassock may be of black, or the prevailing color of the church furnishings. Wool is preferred, but some choirs have cassocks of percale, that look very well indeed. They can be washed from time to time; there is no danger of moth; and they are inexpensive. Patterns can be procured at any good furnishing store. The cottas may be of linen or cotton. If the former is used, they should be hand-sewed; the latter may be done on a machine, though, of course, the hems will look better done by hand. The neck-ties, and hair ribbons for the girls, must match the cassocks in color.

A closet should be made for these vestments in one of the adjacent rooms of the church, (for of course they are church property, and only loaned to the children) with numbered hooks. The vestments must be numbered, too, and a list of the owner's name and number, tacked on the inside closet door, for easy reference.

If a committee of ladies be appointed to see to these garments, and the dressing of the children, it will be found satisfactory in every way. They must of course be kept spotlessly clean. A soiled garment should have no place in a service of worship.

If vestments are not used, the girls should wear white dresses, and the boys dark suits,

with low English collars and black ties. They will not look nearly so well, and it is not advised, but can be done. Have as much uniformity as possible, for without it the effect will be very poor.

Salary and Prizes.

"The expense of paying boys is comparatively trifling, while the inconvenience of not paying them is often serious," says Dr. Stubbs. We have found this true; and inquiring persons are frequently amused, when a child of the choir tells the amount of his "salary." However, it means much to the boy or girl, and through a simple system of fines, better discipline is more easily maintained.

As the children sing but once a month, the cost is very little. At the close of the service, and after they are unrobed, they go to the secretary, who keeps the roll book, and receive their money in an envelope. The name and the month's record are written on the outside, so everything is easily understood by them.

The youngest (first year) child receives five cents for each service; and every year the pay is advanced to eight, ten, twelve, fifteen and twenty cents, with five cents extra for a solo or duett. Also one or two prizes are given and formally presented at the Graduating Exercises in the spring.

A leather hymn book, with a suitable inscription on the cover in gold, makes an attractive reward; also a medal or choir pin; and they are advised, as they stimulate the children to faithful work, and heighten the value of the performances of those things, which are worth while.

The Roll Book.

The roll book must be regularly and accurately kept, either by the director, the assistant, or a reliable member of the choir. The following plan has proved very satisfactory with us:

April		2	3	4	5		9	10	11	12	fines	total
											Solo	5 10
James West	10	.	.	.	.		.	.	.	.	0	15
Alice Steel	8	a	!	.	.		—	./	.	.	3	5
Mary Brown	5	ȧ	.	.	.		a	.	.	.	1	4

The marks are interpreted this way:

. = present.
a = absent.
— = previously excused.
ȧ = absence excused by note.
! = tardy.
./ = disorder.

Every mark, except the present and excused marks, costs the child a cent. The salary of

each member is placed to the right of the name, and the vacant space, between the fourth and sixth block, indicates the completion of a week's work. The children are allowed three absences, (cuts), a month. If they bring a note of excuse from their parent, after an absence, a dot is placed over the absent mark, they are excused, and lose no money. If they take more than three cuts a month, without a note of excuse, they lose their place in the choir forever.

This discipline makes them steady and reliable, fitting them for the more rigid rehearsals demanded by the upper choir. Five cents extra is paid for a solo and sometimes extra money is paid for some special work, as taking care of, and collecting the music, or carrying hymn books, a distance of several blocks, for rehearsals in a different place.

Five cents is charged for any misconduct in the church service, and should this offence occur twice, the child loses its place in the choir.

A copy of the rendered service is placed opposite the record of each month's work.

The Care of Music.

The music should be carefully looked after, and a closet built, in an adjacent room of the church, for the anthems and processionals,

(octavo size) with pigeon-holes large enough to hold a set. Every division should be numbered, and an alphabetical index of the music, and its compartment, kept in convenient proximity. Manila covers, may be bought, in the proper size, of any publisher, and it is well to have several hunderd continually on hand.

When a new anthem is procured, it can be immediately stitched into its new cover, labeled, numbered, and put in a pocket of the closet, ready for use. This may seem rather troublesome, but the neatness of the copy will make the children careful, not only in singing, but of all the music they touch.

In the buying of music, see to it that a copy is procured for every member of the choir. The children grow restless and inattentive when obliged to share with their neighbor, and too, the music will wear much better.

The Graduation.

A formal graduation is held each spring at the close of the working year, (the children have a vacation during July and August), which may be conducted by the Senior Class, or assisted by the choir. If it is secular in nature, it should not be held in the church, and vestments should not be worn. (It is through secular entertainments in our churches that the children lose their attitude of rever-

ence.) But if the graduation be ecclesiastical, the church is the most fitting place, and it will be most effective to use the entire choir, vested, in a big processional, sung marching through the aisles, in a regular festival style.

The Senior Class can wear University hoods in the choir color over their cottas, to mark them from the rest of the choir; and should they ever sing as post-graduates in a service, the hoods should be worn at this time also.

The Graduating Class should do special work,—solos, trios, duetts and quartetts. A history of the choir and its work is interesting to the community; and a charge should be made by one of the Seniors to the new members, who are entered at the leaving of this class. A short but strong speech by an earnest musician will be an addition; and the prizes should be presented at this time.

The class must receive diplomas, presented by one of the church officers,—a member of the music committee is recommended.

Such a graduation is strongly advised. It puts the work on a merit basis; and the diploma, which admits the owner into membership in the Senior Choir, is of great value,—for no child can gain admittance to the upper choir without it. A sample diploma is given, with permission to copy it, if there should be such a desire, (see page 64).

CHAPTER VIII.

CONCLUSION.

As yet the public little appreciates the value of children's singing; its developing of good citizenship; its refining and spiritual influences: together with its creating a love of the beautiful in everything. Neither do they appreciate the beauty of the child voice, or its possibilities.

The old Italians began with very young pupils, commonly when they were eight years old. Patti was singing in concert at seven, and Madam Seiler says: "It would assuredly contribute to the advancement and elevation of vocal art, if gifted children, as often happened in former times, were early instructed in singing, with requisite care and skill. Thus, educated for their art, and giving to it their best powers, they would be able to satisfy far higher demands, and attain to quite another and higher perfection than we are wont to find now-a-days any where among our vocal artists. Such children would then, at the age at which present instruction in singing begins, have already mastered all technical difficulties, and be able to apply themselves chiefly to the æsthetic cultivation of their art."

We have proved this to be true, and many of our girls at fifteen sing better than women of twenty-two after several years of instruction; and no child has ever left our choirs, without a finer voice than when it entered.

The author has not only tried, in these pages, to give the ideals of children's singing, and the ideal music of the church, but has also sought to make plain the methods, upon which such ideals can be founded.

To strengthen this, there has been added a brief description of some choirs under her notice or supervision, with letters of appreciation from laymen and others, hoping thereby to convince the reader that the scheme is entirely practical.

Any correspondence on the subject will be cheerfully answered, and as these choirs sing different Sundays in the month, they may be heard at almost any time, during the winter season.

Notes on Children's Choirs, with Appreciation of Laymen and Others.

The Children's Choir of the Reformed Church of Whitehouse, New Jersey, was organized in 1906, under the direction of a musical lady of the church. It is composed of twenty-two children. There are two weekly

rehearsals; no salaries are paid, but a prize is offered twice a year for good work. The children are vested.

Rev. Henry T. Jones, Pastor: "Three years ago the formation of a Children's Choir was urged. Last November the work was begun. After eight months of labor, we observe various beneficent results. The scheme commended itself to the children, who have manifested a most unusual interest,—each one showing marked improvement, evinced by a greater degree of reverence, and an increasing knowledge of music, with an ability to sing.

"The effect on the congregation generally is surprising, indicated by the increasing attendance, and a deep interest in the choir.

"The children, who are identified with the choir, are much more regular at Sabbath-School, and we feel that this organization is a blessing."

The Children's Choir of the Reformed Church of High Bridge, New Jersey, was organized October, 1906, under the direction of two ladies, a teacher of piano and an instructor in the Public School. Two rehearsals are held weekly and the children sing soprano and alto. They are vested and sing at one morning service each month.

Rev. Oscar M. Voorhees, Pastor: "It

Pacific School of Religion

seems to me that the results of the work of the Children's Choir is excellent. The leaders have succeeded remarkably in securing attention, reverence, and worshipful music from the children. And the congregation, as a whole, are highly pleased with the services thus far rendered."

The Children's Choir of Clinton, New Jersey, is made up of forty-six children from the Presbyterian and Baptist Churches, under the author's direction. Two rehearsals are held weekly, and the choir alternate, singing a service one month in one church, and the next month in the other. So far, only one part singing has been attempted; alto will be added soon. No salary is paid, but a prize hymn book is given for the best year's work. The children are vested.

Rev. John B. Kugler: "Clinton, N. J., has recently been favored with a Children's Choir. In the process of training the change already effected, from children singing as they chance to be able to follow a tune, with voices sharp and flat, high or low, to a choir of the same children, with voices so trained, that they are able to sing with some degree of melodious fulness of voice, giving at the same time expression to the thought of the hymn, is indeed most gratifying.

"And it is pleasant to notice how quick the children are to respond to the drill necessary to this result.

"So important do we regard this training, that we are prepared to say, if we are to have a Children's Choir in our churches, (and the time seems ripe for it), the training is indispensable to its usefulness.

"And we regard the moral result of this choir training as important as the artistic,—and it is perhaps more so. A valid objection to children's singing at the service of the sanctuary has been the evidence of their flippant and thoughtless manner. In the trained choir this is all changed. The children come to understand that singing is worship, then their rythmic march into and from the church, their thoughtful demeanor, and their reverent attitude while singing the Lord's Prayer, have all impressed our children profoundly, and this feeling is likely to have a life-long influence over them."

The Children's Choir of the Methodist Episcopal Church of Flemington, N. J., was organized in 1906, under the direction of the author. There are thirty children enrolled. As some of the boys had been already taught to sing alto, two-part singing was introduced at once. An alto, soprano, and full rehearsal

is held each week. The choir is paid and vested. A leather hymnal is given as a prize for the best work of the year.

C. S. Woodruff, D. D., Pastor: "The effect of the work upon the children of the choir is not only to develop their ability to sing, but it promotes church loyalty, and brings to them the realization that they are being fitted for church work. Our Senior Choir will be easily filled in the future, by recruits from our Children's Choir.

"The monthly service at which the children sing is much enjoyed by the congregation."

The Children's Choir of the Flemington Baptist Church was organized in the fall of 1906 under the direction of the organist and the author. The choir consists of thirty children; they are vested, paid, and a prize hymn book is given in the spring for the best year's work. They sing in one and two parts.

Grace Leeds Darnell, F.A.G.O., Organist: "Every church needs a corps of trained singers. A Children's Choir is the only basis and hope of artistic singing in the country church of the future. This not only produces the best results vocally, but also opens to those who, perhaps, when grown, would never have sung, (had they not received this training), the wonderful world of song; while to those gifted

by nature, the voice may become both a creator of great pleasure, and a source of income. Also habits of punctuality, regularity and responsibility are developed: a regard for "holy things," an appreciation of the true in music, and an ability to interpret the same most artistically, are constantly being taught. These are all essentials of inestimable value to any choir, and such work done among the children means that everywhere the standards of music of the country will be raised, and the possibilities of musical organizations almost unlimited.

"The Children's Choir affects its members personally. The boys and girls are given a poise of demeanor, a loftiness of purpose, and a refinement of manner which is found only in homes where much culture exists. The children receive a certain something from this training, which stamps them immediately as out of the ordinary and gives them a desire for the highest, which is really the only thing worth while.

"As a proof of what this choir training has already accomplished, one need only to hear the Senior Choirs of the various churches in Flemington, where the best voices are those that have had this glorious opportunity of development."

The Children's Choir of the Presbyterian

Church of Flemington, N. J., was organized in 1895, and is composed of thirty children. Twelve years have enabled the author successfully to work out her ideas in constructing a Children's Choir, and develop the child voice, together with his ideals.

As a result, the Senior Choir almost entire, including the soloists, (as well as those of the Baptist Church), has been drawn from material developed in the Children's Choir. The children sing in three and four parts; there are two head soloists with three understudies; four rehearsals are held weekly; the choir is vested, paid, and a silver medal is circulated for the best month's work. Besides this, a gold choir pin is given as a prize, at the Graduation in the spring, for the best year's work.

The choir has presented seven operas, besides a number of smaller entertainments, which the author regards as invaluable in creating and quickening the imagination, and heightening the artistic appreciation of musical interpretation.

Hon. Geo. H. Large, Counsellor-at-Law: "For a long time past I have been an appreciative observer of the musical work among the children of Flemington; and while the choir of our Presbyterian Church comes more under my view, yet I can plainly see the bene-

ficial effect in the other churches where choirs have been organized.

"Above and beyond the culture of the voice, most valuable in itself, and which has advanced Flemington to a high rank as a music loving town, there is the resultant effect of higher ideals, refinement, respectability, and an uplifting influence plainly manifested among all the children of the town, and for this, as one of the very many who feel as I do, I wish to acknowledge my appreciation."

CHAPTER IX.

APPENDIX—LIST OF PRACTICAL MUSIC.

A list of solos, duetts and anthems is here given, practical for a Children's Choir.

In buying anthems it will be wise to take those in three and four-part (women's voices), although the children may sing only soprano, for eventually the other voices can be added, and the music all the more useful. As said before, cover and take care of the music, and it can be used for years. After the first year, only three or four new anthems a season will be necessary, as the old can be re-sung.

Soprano Solos.

COMPOSER.	TITLE.
Adams, Thomas	The radiant morn.
Alliston, Francis	Hymn of trust
Bach, J. S	Forget me not.
Barnby, Joseph	The little lamb.
Bartlet, H. M	O Lord, be merciful.
Bowman, M. W	Saviour like a shepherd (in E).
Baldwin, S. A	Tarry with me, O my Saviour.
Carey, Lewis	Son of my soul.
Gounod, Chas	Forever with the Lord.
" "	Hark! my soul, it is the Lord.
" "	There is a green hill far away.
" "	Adore and be still.
" "	Glory to Thee, my God, this night.

Gaul, A. R.....These are they which came (Holy City).
Garrison, Theresa..The legend of the trees. (Lent).
" " ..Blessed.
" " ..Who comforteth.
Harriss, C. A. E....I heard the voice of Jesus say.
Handel, G. F.....Angels ever bright and fair.
" " .....How beautiful are the feet of them (Messiah).
" " .....Come unto Him.
" " .....Rejoice, O daughter of Zion. (Christmas).
" " .....I know that my Redeemer liveth (Easter).
Hawley, C. B.....Come unto me (in C).
Lassen.....In heavenly love abiding.
Löhr, F. N.....Suffer the little children.
Liddle, S.....Abide with me.
Mendelssohn .....O for the wings of a dove.
" " .....I will sing of Thy great mercies (St. Paul).
" " .....Jerusalem (St. Paul).
Marks, J. C.....The dawn of Easter.
Nevin, Ethelbert...Jesu, Jesu, miserere.
Neidlinger .....They shall hunger no more. (in G).
" .....Light of the world (in A).
Pinsuti.....I heard the voice of Jesus say.
Parker, Horatio...Come, Holy Ghost.
" " ...Come see the place where Jesus lay (Easter).
Shelley, H. R.....Abide with me.
" " .....How brightly dawns (Christmas).
" " .....O little town of Bethlehem. (Christmas).

Shepperd, F.....The shadows of the evening hour.
Saint-Saëns, C.....Thou, Lord, art my protector.
Strelezki, Anton...Forever with the Lord.
Torrance, G. W...Let not your hearts be troubled
Towes, B.....Jesus, lover of my soul (in D)
Watson .....There's a friend for little children.
West, John A.....I think when I read that sweet story.
Woodman, H.....Easter dawn (in G).

Alto Solos.

Ambrose, P.....Jesus, meek and gentle (D).
Böhr, F.....The gate of life (in E).
Bennett, Sterndale.O Lord, Thou hast searched me out (Woman of Samaria)
Chadwick, G. W...Hark, hark my soul (in B).
Gaul, A.....Eye hath not seen (Holy City).
" " .....Come ye blessed (Holy City).
Handel, G. F.....He shall feed his flock (Messiah).
" " .....He was despised (Messiah). (Lent).
" " .....O thou that tellest good tidings (Messiah) (Christmas)
Mendelssohn .....Woe unto them who forsake him (Elijah).
" " .....O rest in the Lord (Elijah).
" " .....But the Lord is mindful of his own (St. Paul).
Sullivan, A.....Love not the world (Prodigal Son).

Duetts.

Edgar, Edward....Doubt not thy Father's care.
Gaul, A.....They shall hunger no more (Holy City).
Gounod, Chas.....O Divine Redeemer.
Mendelssohn .....I waited for the Lord.
Smart, H.....The Lord is my shepherd
Stainer, J.....The listening angels.
" " .....Love Divine (Daughter of Jairus).

Two-Part Anthems.

Six Two-part Anthems—Book 85.

Foster, M. B.....If ye then be risen with Christ
Monk, M. J.....Except the Lord build the house.
Marcello.....Give ear unto me.
MacFarren.....I will look unto the Lord.
" " .....Behold the tabernacle.
" " .....Come and let us return.

Three-Part Anthems.

Abt, Franz.....The bells are ringing (Easter)
Bennett, W. S.....Remember now thy Creator (Duett and trio).
" " ....Cast thy bread upon the waters.
Bargiel, W.....The Lord is my shepherd.
Branbach, Jos.....To the Infant Prince. (Christmas).
" " .....Many songs their names have greeted (Christmas).
" " .....Starlight clear in Heaven is beaming (Christmas).
" " .....O joy, all joys excelling. (Christmas).
" " .....O child divinest marvel. (Christmas).
" " .....Children before the infant Jesus (Christmas).

Barnby, Jos.....Sweet is thy mercy.
Solo, solo obligato and chorus.
Gounod, Chas.....Send out thy light.
" " .....The king of love my shepherd is.
Hiller, Fred.....Lord, who my heart's recesses knowest.
Llewellyn, K.....Saviour again to thy dear name. (Soprano solo and chorus).
Lake, Ernest.....Blessed are the pure in heart.
Lassen.....Holy Christmas night.
Mendelssohn .....Hear my prayer, O Lord.
" " .....Ye sons of Israel (Motet).
" " .....Lift thine eyes (Elijah).
" " .....Hearts feel that love Thee.
" " .....I waited for the Lord.
(Solo, duett and chorus.)
" " .....How happy all they.
" " .....O for the wings of a dove.
(Solo, trio and solo obligato.)
Marks, C.....The day is past and over.
(Tenor, soprano solos, with chorus—two parts.)
Schubert.....Glory to the Lord Almighty.
Sphor.....Jesus, Heavenly Master.
Stainer.....He is not here! (St. Mary Magdaline) (Alto solo and chorus).
Sullivan, A.....O gladsome light.
Thayer, A.....March on, ye soldiers true.
" " .....Now when the dusky shades.
" " .....O come, let us sing unto the Lord.
Westbrook.....Pilgrims of the night (Solo and chorus).

Four-Part Anthems.

Bartlett, H. N.....Crucifixus.
Brahms.....Lord, how long?
Berwald, W.....My Jesus, as thou wilt.
Costa, M.....No evil shall befall thee.
Gaul, A. R.....List! the cherubic Host (Holy City) (Bass or alto and soprano solos, with chorus).
Gaul, H. B.....If ye love me.
Henschel, G.....In thy name shall they rejoice.
Handel, G. F.....Trust in the Lord. (Arr. from Largo).
Morrison, G. P.....O shepherd of Israel.
Mendelssohn.....Hear my prayer (Motet complete; arr. by H. Heale).
Neidlinger, W. H..Lord, how long?
" " ..By the waters of Babylon.
Palestrina.....Crucifixus.
Schubert.....The Lord is my Shepherd.
Wagner.....All hail to Thee. (Arr. from Pilgrim's Chorus).

Processionals and Hymns.

Hall, W. H.....Six Processionals.
Le June, G. F.....Twenty-four hymns.
MacFarlane, W. C.All hail to Thee. (Easter Processional).
Mann, A. H.....Twelve Popular Hymns (Sets I. and II.)
Martin, G. C.....In the faith of Christ. (Processional).
" " .....Jesus, our Lord and God. (Processional).
" " .....There is an ancient river. (Processional).
Stubbs, G. E.....Six Popular Hymns.
Thayer, A.....March on, ye soldiers true. (Trio).
West, J. E.....With gladsome feet we press.
Wild, A. A.....Hymns and Carols (Parts I. and II.)

THE : CHILDREN'S : CHOIR

FLEMINGTON : PRESBYTERIAN : CHURCH

Organized 1895

This is to Certify, that

.....

has faithfully performed the required duties of the Children's Choir and is this day admitted to membership in the Senior Choir of the Church.

Dated.....

.....
Director.

.....
Secretary and Treasurer.

.....
Organist.

.....
Chairman Church Music Committee.

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